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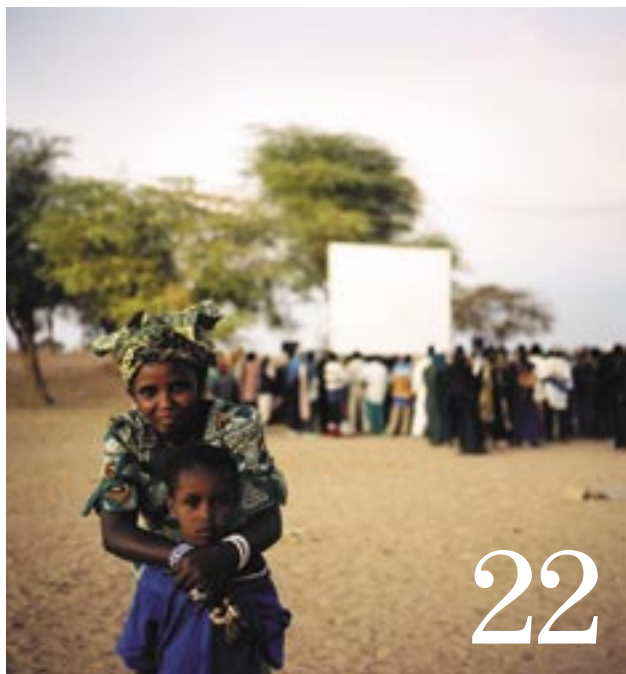
**DIALOGUE
 AROUND
 THE MOVING
 IMAGE**

NOT 'ANOTHER BL***DY COP SHOW'

Published as a bi-monthly, full colour journal, *Film International* covers all aspects of film culture in a visually dynamic way. This new breed of film magazine combines the work of respected scholars and journalists to provide an informed and animated commentary on the spectacle of cinema. Visit www.filmint.nu for more information.



cover image and below ©Meyer



22

"You broke my
 heart Fredo, you
 broke my heart."
Michael Corleone



32

contents

Issue Two. May 2009



6

Regulars

04 / *Reel World*

Rick's Café

18 / *One Sheet*

Hitchcock's *Psycho*

28 / *1000 Words*

Birth of 'The Talkie'

32 / *On Location*

Berlin, Germany

38 / *Screengems*

Dorothy's Ruby Slippers

40 / *Parting Shot*

Battleship Potemkin

Features

06 / *Spotlight*

The Face Onscreen

14 / *Art & Film*

Peter Doig

22 / *Widescreen*

Mobile Cinema in Africa

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Publisher Masoud Yazdani **Editor / Art Direction** Gabriel Solomons

Contributors Gail Tolley, Jack Wormell, Joanna Beard, John Berra, Tony Nourmand

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info@thebigpicturemagazine.com / www.thebigpicturemagazine.com

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Rick's Café

Casablanca, Morocco

"Of all the gin joints, in all the towns..." How one American woman set up the real Rick's.

Words by Gail Tolley

← **Following 9/11**, Kathy Kriger decided to do something to demonstrate what she believed to be true American values. She left her job in the US Embassy in Morocco to pursue her love of the 1942 classic film *Casablanca*, and set about creating the real Rick's café (the legendary location where Humphrey Bogart and Ingrid Bergman played out the love affair between Rick and Ilsa). Kriger attracted investment from all over the world through flyers which asked: "Of all the gin joints, in all the towns, in all the world, I'd like you to buy into mine".

The response couldn't have been better and, in March 2004, Rick's Café opened on the edge of the Old Medina in Casablanca. Not surprisingly it holds more than a passing resemblance to its cinematic counterpart, with Moroccan arches, ornate brass chandeliers and indoor palms creating the elegance of a wartime expatriate saloon. And of course there is the resident pianist, Issam, who receives more than a few requests to "Play it again, Issam".

FIND OUT MORE AT:
www.rickscafe.ma



Kobal (1)



About Face

THE HUMAN FACE AS STORYTELLER

The face is the single most profound signifier of our changing emotional state, and film offers us the perfect medium to observe this transformation. When a performer gets it right, the face onscreen can encapsulate a film's themes and help us connect to a human drama we all share in common.

**Words by Jack Wormell
& Gabriel Solomons**



Jack Nicholson as Jack Torrance in *The Shining* (1980)

Former teacher and recovering alcoholic Jack Torrance, accompanied by his wife and son become the winter caretakers of an isolated hotel where Danny, the son, begins to see disturbing visions of the hotel's past using a telepathic gift known as 'The Shining'. Stanley Kubrick's celebrated shocker is a chilling study in isolation embodied gleefully by Nicholson's unhinged psycho. Treading a fine line between humour and horror, Jack is a coiled spring of rage whose rapid descent into madness is both creepy and engrossing. The transformation from mildly frustrated middle aged family man to crazed lunatic is a slow and tempered one, echoing Kubrick's fastidious approach to framing, tempo and set design. The large empty spaces of the hotel's interior coupled with sparse dialogue and sound effects all combine to create a quiet menace that plague Jack's fragile state of mind and distort his already skewed view of reality: his face, over the course of the film, morphing from simple irritation to full blown mania.

**Going...
Going...
Gone.**

Jack Nicholson slowly but surely loses a grip on his sanity



**Al Pacino as
Michael Corleone in
Godfather Pt. II (1974)**

With a pale gaunt face like a death mask and immovable features reflecting an emotional vacancy, mafia don Michael is even more emotionless here than at the end of *The Godfather*. In director Francis Ford Coppola's own words; "by the end of this film Michael Corleone is probably the most powerful man in America, but he is a ghost."

**Uma Thurman as
Mia Wallace in
Pulp Fiction (1994)**

Based on French New Wave star Anna Karina, Thurman's face epitomises *Pulp Fiction*'s stylish approach to a life of guns, drugs and fast talking. Mia's effortless cool embodies the movie's high aspirations and low morality with her jet-black hair, pointed features and piercing glare. A sassy, smart-mouthed femme fatale, who, even after having a near fatal heroin overdose has time to make a quip.



Kobal (3)



”
**Jack Carter
punches, shoots
and screws his
way through a
complex trail of
cover-ups among
Newcastle's
underworld**
“

**Michael Caine as
Jack Carter in
Get Carter (1971)**

A bleak gangster tale in which suave but ruthless Londoner Jack Carter sets out to exact revenge for his brother's suspected murder. Caine's smug, impassive face remains emotionless throughout as he punches, shoots and screws his way through a complex trail of lies, deceit, cover-ups and backhanders among Newcastle's underworld. A lean, efficient slice of 70s cinema that set a precedent for retribution films to come.



Kobal (2)

**William H. Macy as
Jerry Lundegard in
Fargo (1996)**

Jerry Lundegard is constantly browbeaten; by his customers; by his employees; and by his dominating father-in-law. His pathetic character is epitomised by strained facial expressions. Faltering smiles, nervous laughter and impotent attempts at expressing anger only serve to demonstrate a life out of control and slowly falling apart in the swirling chaos of a plan gone wrong.

**Bette Davis as
Margo Channing in
All About Eve (1950)**

This classic story of ambition and betrayal has, at its core, a brilliantly understated central performance by Bette Davis, who plays famous and established actress Margo Channing pursued by the remorselessly ambitious Eve Harrington (Anne Baxter). Brimming with repressed anger and jealousy, Davis relaunched her career by showing just what a face, and eyes in particular, can achieve.



Bette Davis (centre) in *All About Eve*



**Buster Keaton as
Johnny Gray in
The General (1927)**

Buster Keaton, along with Charlie Chaplin and Harold Lloyd, are remembered as the great comic innovators of the silent era, but it was Keaton's trademark stoic, dead-pan facial expression that set him apart. Considered his masterpiece, *The General* demonstrated his mastery of both physical comedy and sight gags but also showed us how a full range of emotions could be expressed on a seemingly expressionless face.

**Samantha Morton as
Hattie in
Sweet & Lowdown (1999)**

In a breakout role that saw her showered with much deserved praise, Samantha Morton played opposite Sean Penn's arrogant, obnoxious, alcoholic musician as a lovable young mute girl. It seems Morton took director Woody Allen's advice to "play the part like Harpo Marx", lending Hattie a quiet nobility which allowed for a playful quirkiness through various exaggerated facial gestures and a clumsy, but sincere physical performance.



Kobal (2)

FROM THE SCREEN TO THE CANVAS

Dead Calm

Drawing from his Canadian childhood, and one of the spookier scenes from *Friday the 13th*, **Peter Doig's** canoes have become a seminal image in his work: their reflection in the water, like a double life, is a fantasy mirror to the unknown. →



Above Alice (Adrienne King) sleeps in the canoe towards the end of *Friday the 13th*



Above 'Swamped' (1990)

Cast Adrift

Themes of magical realism stream through Peter Doig's work, capturing timeless moments of perfect tranquillity, where photo-album memory flits in and out of waking dream. Doig gives us a momentary glimpse into a world familiar to us yet somehow different. His use of unusual colour combinations create a magical, yet slightly anonymous, feel to the work. We are drawn into them but, like all great art, their secrets remain hidden.

In his crystal lake paintings Doig has taken an image from a cult B-Movie and suffused it with a mysterious intrigue that sets it apart from its original context, illustrating the power cinema has to summon ideas that, when used by art, can go far beyond the film-maker's original intensions. The paintings are like a subconscious midpoint between the viewer and the film that provides a new way for the film's themes to be integrated into our lives.

Words by Jack Wormell

Read an interview with the artist:
<http://tinyurl.com/c4h4u7>

A virtual tour of Peter Doig's retrospective at the Tate last year:
<http://tinyurl.com/d3h1qq>



Above '100 Years Ago' (Carrera) (2001)

DECONSTRUCTING FILM POSTERS

the Shock star

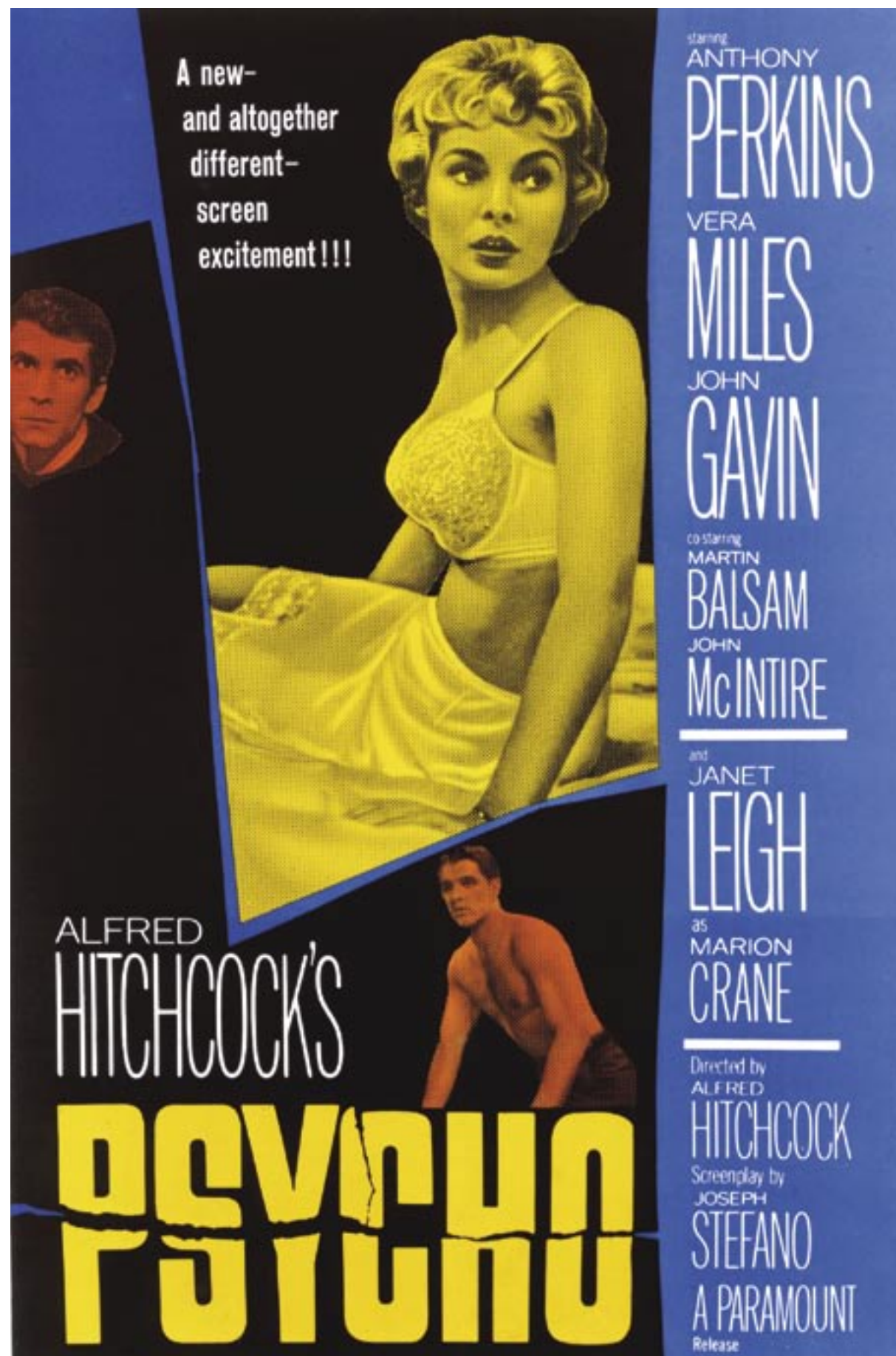
By 1960, Alfred Hitchcock had already established his position in the American psyche as a legendary master of suspense. With *Psycho*, he played on this reputation with a shrewd poster marketing campaign. Tony Nourmand from London's Reel Poster Gallery explains how.

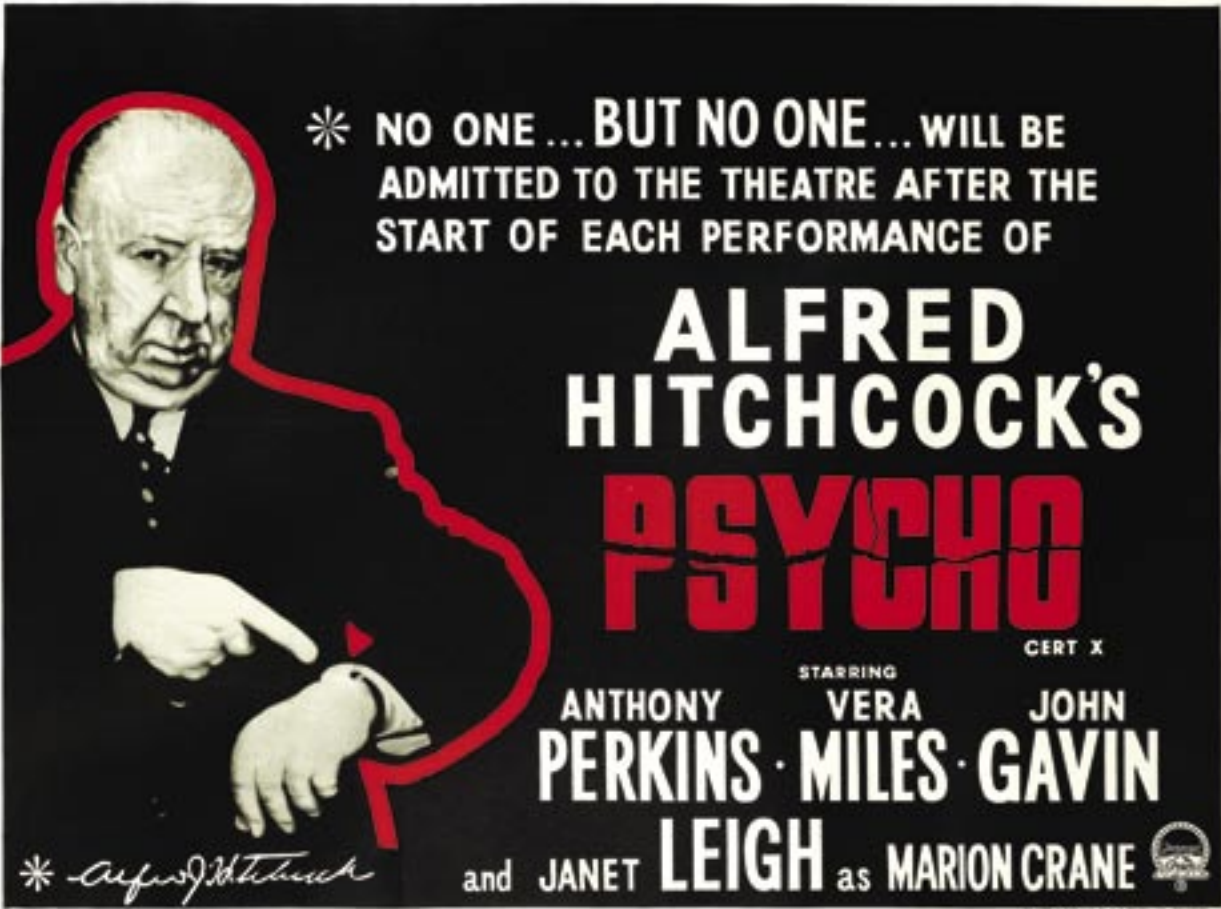
→ **The American poster for *Psycho*** revealed little of the plot and instead tantalised audiences with the risqué image of Janet Leigh in her underwear. One of the few suggestions of violence was in the use of the cut, jagged edges in the background and in the broken lettering of the title itself. Indeed, the title is probably the most striking element of the entire poster and was designed by legendary graphic designer Saul Bass for use on posters around the world. Bass was a pioneer of the pared down graphic and fought against the use of cluttered imagery, instead focussing on geometric designs using angular shapes and primary

colour schemes. Bass' body of work distinguishes him as one of the most versatile and innovative graphic designers of the twentieth century. He had an innate talent for creating definitive visual references in the form of film poster campaigns and title sequences. Hitchcock was one of his favourite directors and the pair worked together on a number of occasions, most notably on *Psycho*, where Bass was closely involved in all aspects of the production. Not only was he responsible for designing the lettering for the poster campaign, but he crafted the opening credit sequence and designed the story-board for the legendary shower scene.

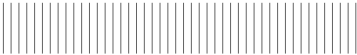
go further... [POSTERS] www.reelposter.com [DESIGNER] Saul Bass [ARTIST] Zdenek Ziegler

Psycho (1960) Original US





The British poster has Hitchcock admonishing movie-goers that they must be in their seats before the start of the film otherwise they will not be admitted.



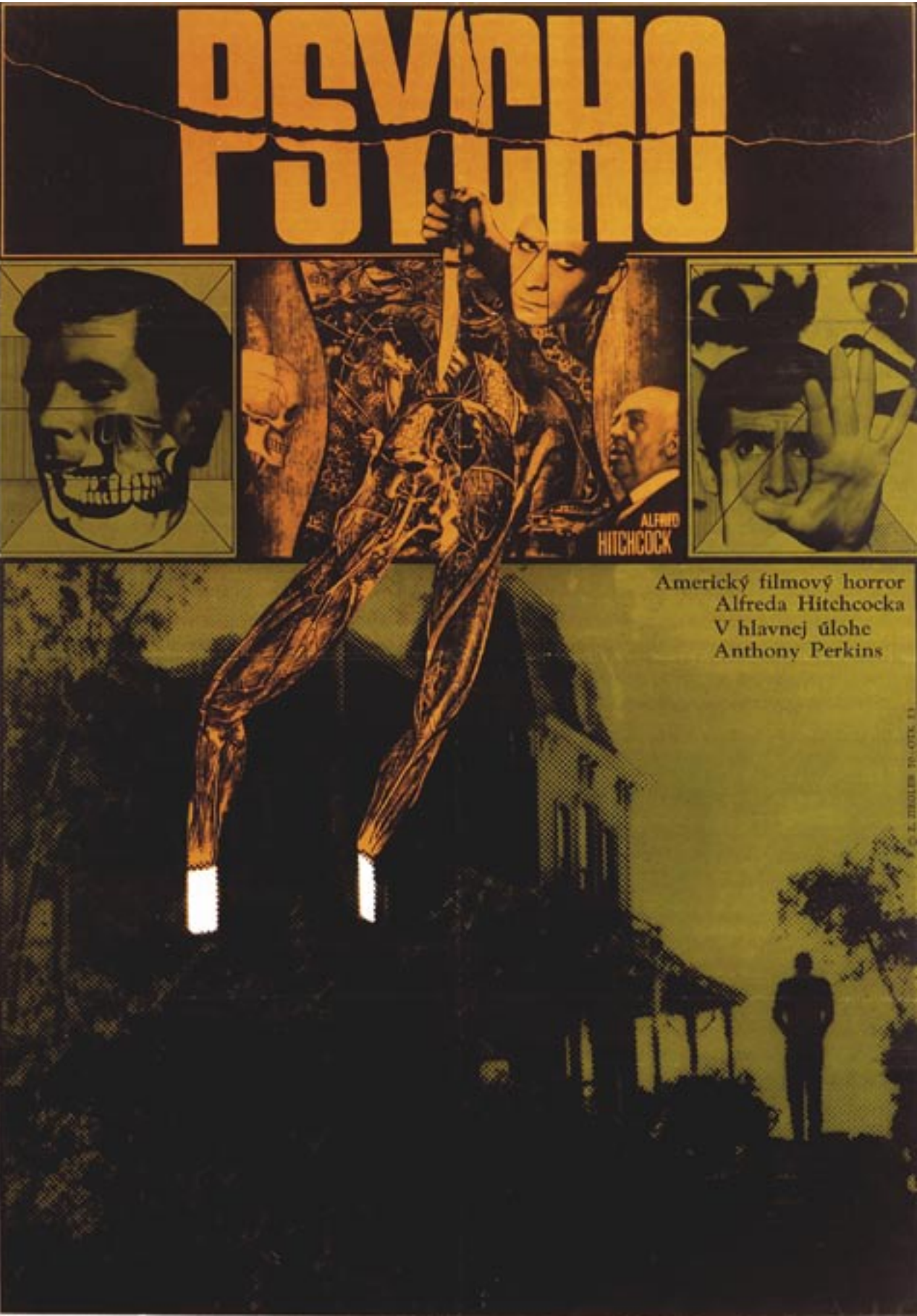
Punctuality ↑

Before the film's release in the UK, the tradition held that cinema patrons could enter the theatre at any point during the screening. The 'Style B' British poster (above) features Hitchcock admonishing movie-goers that they must be in their seats before the start of the film otherwise they will not be admitted. The director encouraged all cinemas to strictly enforce this policy as he wanted the full impact of his thriller felt from the opening bars of the title sequence. The fact that an entire poster was devoted to this quirky requirement was just another part of Hitchcock's cleverly orchestrated campaign.

Revealing →

The Czechoslovakian poster stands in stark contrast to the American and British campaigns with its overt use of shocking and plot-revealing graphics. Since *Psycho* was not given a theatrical release in Czechoslovakia until 1970, audiences were aware of the gore that was in store, and the covert techniques that had been used to such effect in the original western release became irrelevant. The artist Zdenek Ziegler (b. 1932) has been an important influence on the development of Czechoslovakian poster design – his combination of photomontage with a strong use of colour and pattern create striking and memorable images. In his poster for *Psycho*, he also played on the tradition in Eastern European poster art for exploring dark themes using death and skull imagery.

www.thereelpostergallery.com



WHERE AND HOW WE WATCH FILMS

Moving Pictures

An innovative mobile cinema project is helping to bring the magic of big screen entertainment to remote communities in the African countries of Benin, Niger and Mali. **Photographs by Meyer**





Village of Niena (Sikasso region)
Mali, 2005

Previous Page
Quartier de Niomirambougou
Bamako, Mali, 2005

Village de Assogbemou-Daho
Bénin, 2006



Village Saga-Fondo
Niger, 2003

Opposite Page
Village de Dogo, Sahara
Mali, 2007

**Mobile Cinema
in Africa**

Established in 2001, Cinéma Numérique Ambulant (CNA) provides mobile digital cinemas to communities in West Africa – most of which have no electricity, let alone cinemas or theatres. In villages where even TV is a rarity, the social impact of such events is enormous; bringing accessible big-screen entertainment to the wider population and opening an exciting window onto the world for a whole generation of young Africans. Since it began operations in 2001, the CNA has organised around 2,800 film events, in hundreds of villages for an audience numbering millions.

Each event run by the CNA is intended to provide social value as well as entertainment. The first part of each evening's performance consists of a mixture of short films, which can include public information and documentary items as well as fictional features. This is followed by the main feature film. This blend of info-tainment allows serious contemporary issues to be addressed, while also providing a popular entertainment experience.

For more information:
www.c-n-a.org (in French)

Photographs by Meyer
Meyer has been the official photographer of the CNA in Africa for the past six years. See more of his images at: www.tendence-floue,orphea.com

With thanks to Christian Lambert and Tania Kashutina for their help in producing this article



In villages where even TV is a rarity, the social impact of such events is enormous; bringing accessible big-screen entertainment to the wider population and opening an exciting window onto the world for a whole generation of young Africans.



MOMENTS THAT CHANGED FILM FOREVER

“You Ain’t Heard Nothin’ Yet!”

Undoubtedly one of the pinnacle moments in cinema history was when the film industry made its transition to sound. But, as **Joanna Beard** reveals, the arrival of ‘the talkie’ wasn’t universally welcomed with open arms.

The term silent pictures, which has since denoted the age before the use of sound in film, was nothing but ambiguous. What it really meant was that the sound provided was not synchronous. The actors seen on screen spoke through title cards and there was no diegetic sound – speech, sounds effects, doors opening or wind howling – essentially sound within the world of the film. However, many theatres chose to produce these sounds as a live accompaniment with the use of actors, orchestras and live foley. In many ways the cinema experience of yesteryear was far noisier than your cinema experience today. Even the audiences tended to be more raucous – heckling the

screen and singing along to the music. Can you imagine the problems, not to mention the expense, of distribution – every theatre needing to provide its own musicians, actors, foley artists? It was an expensive business.

Music in films has existed since film took its first baby steps. We have come to expect musical accompaniment to visual spectacle from as far back as the use of choral odes in classical Greek theatre. The 19th century orchestral music that was drawn upon to create live soundtracks for silent films and performed during the screenings inspired and heavily influenced composers from then on in the making of film soundtracks.

American inventor Thomas Edison managed to synchronise sound in 1895, right at the dawn of cinema, with the use of a sound cylinder. The early technique of recording sound on a separate disc remained linked to the film apparatus in the late 1920s when Warner Bros Vitaphone process became a widely adopted technology to link sound with a projected image.

The cataclysmic event came when synchronised sound was rapidly incorporated in the period 1927-1930. Warner Bros and Fox were the main competitors and in 1926, Warner Bros premiered its sound-on-disc system with a program of shorts, a recorded speech by Hollywood censor William Hays and the first feature film with a recorded score, *Don Juan*. Fox in the meantime developed its Movietone sound system which recorded sound optically on film and, in 1927, introduced its popular Movietone newsreels, which were soon playing in Fox’s many theatres nationwide. The new technology was impossible to ignore as it incorporated, for the first time, synchronous dialogue. The response was hugely enthusiastic.

The real turning point occurred when Warner Bros

With a heavy Brooklyn drawl, the transition to sound for Hollywood ‘IT’ girl Clara Bow was far less than smooth. It effectively ended her career and her star-like persona faded into insignificance.

Below Clara Bow weeps for her career demise in *True to the Navy* (1930)

released their second feature film with recorded sound, *The Jazz Singer*, in October 1927. The film convinced exhibitors, critics and studios that there was no turning back. The film, starring Al Jolson as a man who is forced to turn his back on his roots to pursue a career in show business, plays much like a silent film with conventional intertitles and a continuous score. However, Jolson’s musical numbers are accompanied by synchronous diegetic music and singing. This is where the film makes its greatest impact on cinema of the future. During his ad-libs he introduces dialogue

go further... The Jazz Singer (1927) / True to the Navy (1930) / City Lights (1931)

to the movies with a famous promise – “you ain’t heard nothin’ yet!” and boy was he right.

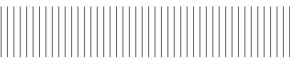
Sound’s sudden emergence was a result of the relationship of cinema to radio, theatre and vaudeville, and to the economic position of the film industry as the United States headed towards its Great Depression. The notoriety and popularity of certain film stars and genres also contributed. By this time the star system lit the Hollywood night sky more than the stars themselves. These were celebrities like no other. Unlike sports stars or politicians who were admired and respected for their talents, film stars gave people an ambition and desire to want to be something else, to be like them, to look like them, to be ‘IT’. This was demonstrated in the rise to stardom of Hollywood ‘IT’ girl Clara Bow, whose rags to riches fairytale soon turned itself back into a pumpkin as sound took over. With a heavy Brooklyn drawl, the transition to sound for Miss Bow was far less than smooth. It effectively ended her career and her star-like persona faded into insignificance. Others, like Charlie Chaplin took to the new medium like a duck to water continuing to reap the rewards of his successes for many more years.

The transition to sound was a huge gamble for the industry. The expense of converting the theatres and the studios required a massive financial investment – but one which they found to be immensely worthwhile.

Could you imagine cinema today without synchronised sound? Imagine *Casablanca* without the voice of Humphrey Bogart, or Hitchcock’s *Psycho* without Janet Leigh’s blood curdling screams. How about *Gone with the Wind* without Clark Gable’s delivery of “Frankly my dear, I don’t give



Would Jessica Rabbit have been so sexy without the seductive voice of Kathleen Turner, or *Psycho* been quite so scary without Janet Leigh’s blood curdling screams?



a damn!” or Judy Garland with her ruby slippers in *The Wizard of Oz* repeating the famous words “There’s No Place like Home.”

Would Jessica Rabbit have been so sexy without the seductive voice of Kathleen Turner? Would the scene in *When Harry Met Sally* have been as notorious without Meg Ryan’s fake orgasm in the diner? Would the emotional intensity of Tom Hank’s Oscar winning performance in *Forest Gump* have been so if it hadn’t been for his character’s speech? That’s not to dismiss the emotional intensity of some of the stars of the silent era – take a look at the closing shot of Chaplin’s *City Lights* and feel yourself melt into a puddle on the floor.

Think also about the impact of certain sound effects: *Star Wars* and the sound of light sabres repeated by many a child (and adult) in his or her living room whilst their mother runs to protect her

ornaments. Would *Titanic* have been as dramatic without the creaking and groaning of the ship as it plunges catastrophically into the depths of the Atlantic Ocean? Could *Top Gun* have had the same impact without the roar of the F-14s? Could the classic romance, *Brief Encounter* get our pulses racing for Laura and Alec without the train whistles and platform announcements to mount the tension? The answer to all of these questions is most probably, no. Cinema as we know it would not have been the same.

Although the medium of film has always, and will always, be a visual one, it is worth considering that cinema without sound would be like experiencing life with one of our five senses removed. **[tbp]**

✉ jobeard17@hotmail.com

Below Bob Hoskins and Kathleen Turner get shirt in *Who Framed Roger Rabbit?*

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Twelve glorious days packed with groundbreaking, thought-provoking, unconventional, challenging and even downright weird cinema, each and every one a premiere. So drive, run, fly, ride or swim over to Edinburgh this June. After all, a good film can take you places you’d never imagine, surely that’s worth the journey?

go further... Brief Encounter (2003) / Top Gun (1986)

next issue... Black, White & Noir All Over

CAPTURING THE CITY ON SCREEN

Berlin

With a divided and fractured past, Berlin has had a more wrenching history than most cities on Earth. A fitting backdrop then for tales of conspiracy, secrecy and double-cross. But fear not - angels are watching. **Words by John Berra**

Funeral in Berlin (1966)

Dir. Guy Hamilton
UK, 102 minutes

Starring Michael Caine
and Oscar Homolka

As a cynical spy in the swinging 60s, reluctant MI5 operative Harry Palmer (Michael Caine) takes full advantage of his time in Berlin when he is dispatched to oversee the defection of the Head of Russian Intelligence. Palmer stays at the classy Hotel Am Zoo, and samples the vibrant city nightlife when meeting 'the man with the green carnation' at the still open Chez Nouz nightclub. Although he may not have been as much of a ladies' man as his box office rival James Bond, Palmer still finds time for a fling with beautiful double agent Samantha Steel (Eva Renzi). Checkpoint Charlie is the perfect location for a suspenseful border crossing, and secret meetings occur at the Europa Centre, and on the roof of the building which is now Commerzbank, while the serious tone is occasionally undercut by a recurring joke concerning Len Lowbrau beer.



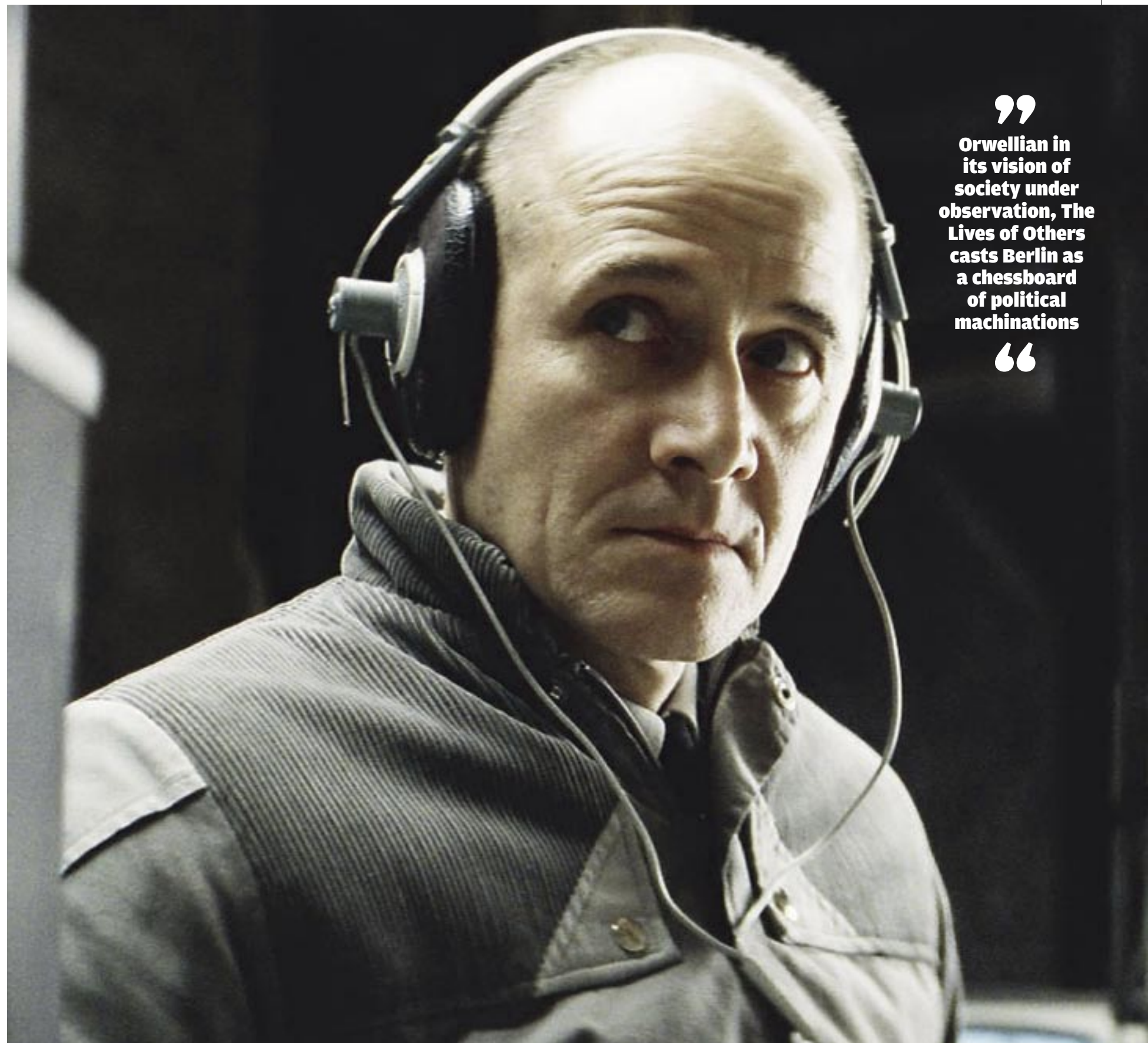


The Lives of Others (2006)

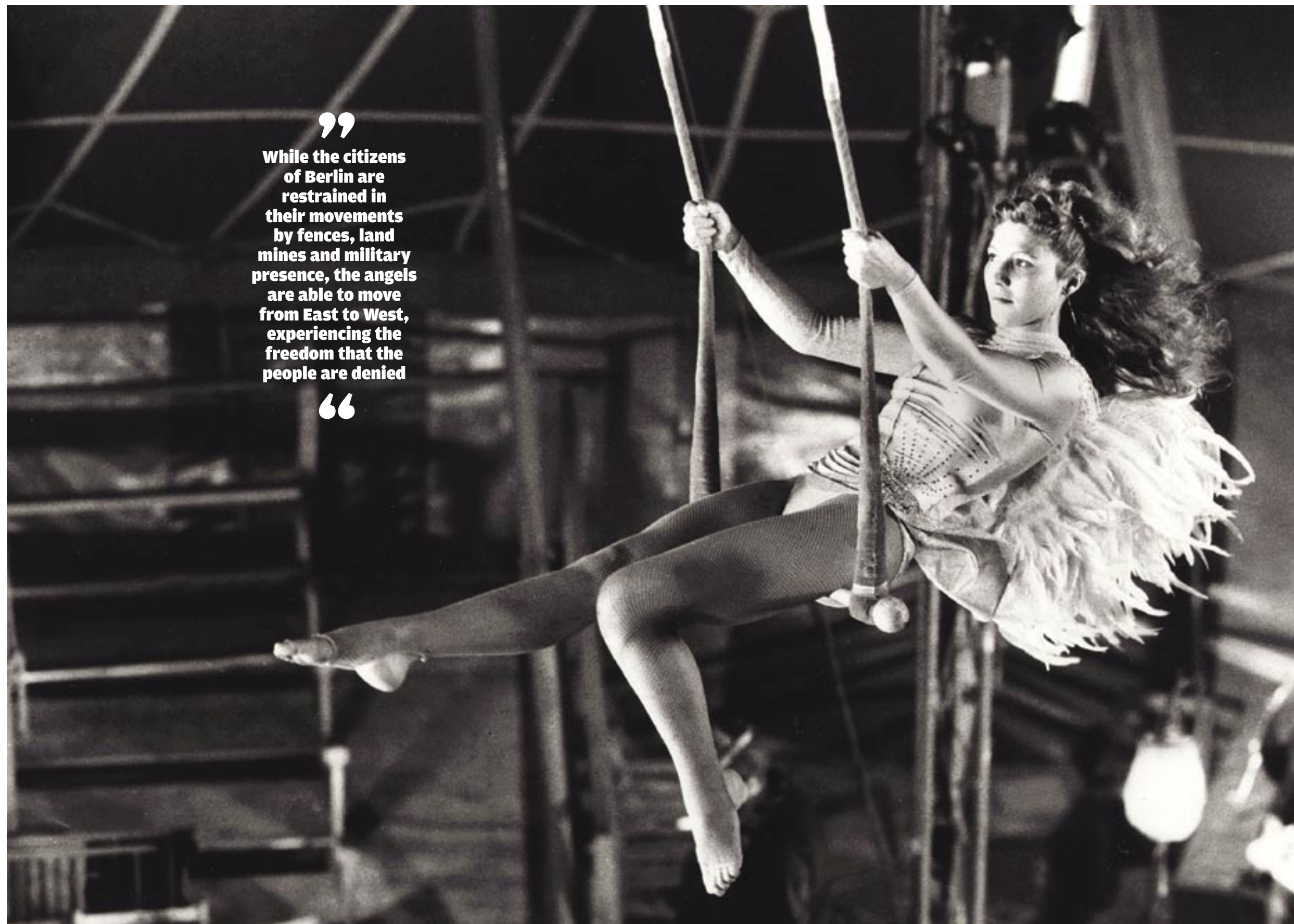
Dir. Florian Henckel
Germany, 137 minutes

Starring Ulrich Mühe, Martina
Gedeck and Sebastian Koch

The Lives of Others casts Berlin as a chessboard of political machinations, and offers a detailed depiction of the extent corruption in the East German state in the early 1980s. The claustrophobic narrative follows the surveillance of a successful dramatist and his actress lover by a top secret service agent, whose assignment causes him to question his allegiance to the State when it becomes apparent that the writer may be unjustly blacklisted. The film-makers were allowed to shoot within the former Stasi headquarters, which adds to both the period realism and the tense atmosphere, while events at the Grünen Salon, a landmark of intellectual social activity, vividly encapsulate the free-thinking spirit of the time. The sharply designed apartment interiors were shot at the Prenzlauer Berg, while the director is reported to have lived at Linienstraße 20, the location for the coercion of the dramatist's girlfriend by a sinister government minister.



“
Orwellian in
its vision of
society under
observation, *The
Lives of Others*
casts Berlin as
a chessboard
of political
machinations
”



”
While the citizens
of Berlin are
restrained in
their movements
by fences, land
mines and military
presence, the angels
are able to move
from East to West,
experiencing the
freedom that the
people are denied

“

Kobal

onlocationBerlin

Wings of Desire (1987)

Dir. Wim Wenders
Germany/France, 127 minutes
Starring Bruno Ganz, Solveig
Dommartin and Peter Falk

The German title *Wings of Desire* literally translates as *The Sky above Berlin*, which is entirely appropriate as Wim Wenders captures the city from the perspective of the angels who fly above it, listening to the thoughts of the people who roam the streets below. While the citizens of Berlin are restrained in their movements by fences, land mines and military presence, the angels are able to move from East to West, experiencing the freedom that the people are denied. Many scenes are set in the Berlin Library, where the angels wander amongst the humans, seeking understanding, just as the unaware mortals search for knowledge from the shelved volumes. A hypnotic fable, beautifully shot in black-and-white, which finds time amidst the Cold War commentary for a cameo from Peter Falk, best known as television detective Columbo, as a former angel who chose to fall and become a movie actor.

EXPLORING OBJECTS OF MEANING IN THE MOVIES

Films are full of evocative objects that embody both an instance in cinema history and speak of a wider, culturally seismic moment. In this new feature, we explore just a few of these objects of desire, fantasy and magic. First up...

★ SCREENGEM ★

**DOROTHY'S
RUBY RED
SLIPPERS IN
THE WIZARD
OF OZ
{1939}**

Words by Tim Morfitt



In May of 2000 a pair of the iconic ruby red slippers worn by Judy Garland in *The Wizard of Oz* sold for a staggering £450,000, prompting the question as to why anyone with the meat on half a million quid would choose to fork it out for a pair of girl's shoes?

Well, aside from the buyer's own remark that 'they're the ultimate piece in any form for movie memorabilia', what this New York collector acquired was a totem of the cinema: a concrete, portable memento akin to the Prince's kiss in Disney's *Snow White*, Alex's defiant eye in the Moloko milk bar or the tangible equivalent of *Psycho*'s shower scene.

But this iconic relic didn't just capture the essence of a film, it also engaged with a wider social context because, in 1939—the year of *Oz*'s release—Dorothy's glittering shoes held the promise of better times for audiences just emerging from the most profound Depression of the century. The movie's central message: In pursuing what you need, you find that you already have it—spoke of self sufficiency but also of the safety and security of 'home', a factor that has probably contributed to its lasting appeal stateside.

A pair of the slippers are displayed at the Smithsonian's National Museum of American History in an exhibition called Icons of American Culture.



” Dorothy's glittering shoes held the promise of better times for audiences just emerging from the most profound Depression of the century.

“

Kobal (2)

Looking behind the screen

"For me Intellect is not afraid to take on exciting new concepts and make them work. It is also an ethically and politically aware publishing house. For that they will always retain my support and admiration."

Professor Susan Hayward, Editor,
Studies in French Cinema



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NEW
2009

Stephen King on the Big Screen

By Mark Browning
ISBN 9781841502458 | pb | £14.95

This is the first book written by a film specialist to consider every Stephen King adaptation given a global cinematic release. Browning takes an original genre-based approach in considering work by directors such as Kubrick, Romero and Cronenberg. He discusses neglected films like *Creepshow*, *1408* and *Sleepwalkers* alongside fresh approaches to more popular work such as *The Shining* and *Stand By Me*.



OUT
NOW

Film International

Editor-in-chief: Daniel Lindvall
ISSN 16516826 | Vol: 7 : Issue: 2

Established in 1973 and now published as a bi-monthly, full colour journal, *Film International* covers all aspects of film culture in a visually dynamic way. This new breed of film magazine combines the work of respected scholars and journalists to provide an informed and animated commentary on the spectacle of cinema. Available online and from select newsagents.

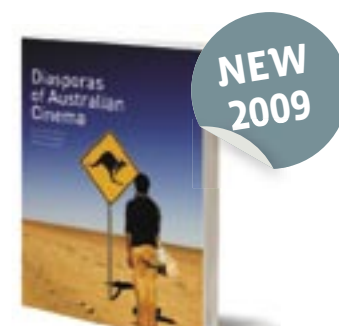


OUT
NOW

David Cronenberg Author or Film-maker?

By Mark Browning
ISBN 9781841501734 | pb | £19.95

Cronenberg's literary aesthetic is discussed via the process of adaptation, not just in relation to overt source material but also with reference to writers such as Vladimir Nabokov and Brett Easton Ellis. The book examines how Cronenberg's literary influences function, particularly in terms of narrative structures and suggests the nature of their importance for Cronenberg in his conception of the director as auteur.



NEW
2009

Diasporas of Australian Cinema

Edited by Anthony Lambert, Renata Murawska & Catherine Simpson
ISBN 9781841501970 | pb | £19.95

This is the first volume to focus exclusively on diasporic hybridity and cultural diversity in Australian film-making over the past century. Topics include post-war documentaries and migration, Asian-Australian subjectivity, cross-cultural romance, "wogsplotation" comedy, and post-ethnic cinema.



NEW
2009

Sophia Loren Moulding the Star

By Pauline Small
ISBN 9781841502342 | pb | £14.95

This unique book sets out to highlight the career of Sophia Loren as a prime example of a highly original rise to fame in a European context. Small emphasizes that although primarily an Italian star, Loren's career crossed the boundaries of a shifting network of film-making ventures that spanned Hollywood and Europe.



OUT
NOW

Beauty and the Beast Italianness in British Cinema

By Elisabetta Girelli
ISBN 9781841502441 | pb | £19.95

Beauty and the Beast provides an account of the specific development of depictions of Italy and the Italians in British cinema. Girelli draws upon cultural and social history to assess the ongoing function of "Italianness" in British film, and its crucial role in defining and challenging British national identity. This title will be of particular interest to scholars of film and cultural history.



Kobal (2)

Nº 2

**BATTLESHIP
POTEMKIN**
SERGEI EISENSTEIN
{1925}

*The earliest and best example of
montage and cinema verite*

BY GABRIEL SOLOMONS

A dramatised account of a mutiny that occurred in 1905 when the crew of a Russian battleship rebelled against their oppressive officers, *Battleship Potemkin* is best remembered for its iconic Odessa steps scene. Intercutting shots of the advancing cossack guards with the mayhem of gunned down protesters, the sequence was a groundbreaking example of visceral cinema, and many future films would pay homage to the scene.

THE SAME BUT DIFFERENT

Brazil (1982)
Terry Gilliam



The Untouchables (1987)
Brian DePalma



Competition

A movie challenge that separates the buff from the fluff...



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info@thebigpicturemagazine.com



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Upcoming

Our recommended list of film festivals coming soon

UK FILM FESTIVALS IN MAY AND JUNE

Appledore Visual Arts Festival Appledore, North Devon

The annual festival promotes, supports and advances visual arts practice in the South West. Te: 07900 212 747 www.appledorearts.org **28TH - 31ST MAY**

8th Fantastic Films Weekend National Media Museum, Bradford

The North of England's premier festival dedicated to horror, fantasy and sci-fi cinema and television. Tel: 0870 70 10 200 www.nationalmediamuseum.org.uk **12TH - 14TH JUNE**

63rd Edinburgh International Film Festival Edinburgh, Scotland

The world's longest continuously running film festival. A host of screenings attended by the best and brightest of the film world. Check the website for details. Tel: 0131 228 4051 www.edfilmfest.org.uk **17TH - 28TH JUNE**

Wimbledon Shorts London

The Wimbledon Shorts Short Film Festival and Competition is a Wimbledon Film Club initiative to raise awareness and involvement in filmmaking. www.wimbledonshorts.com **SATURDAY 20TH JUNE**

12th British Silent Film Festival Barbican, London

This year's festival takes as its theme the use of sound and music in British silent cinema and celebrates the art of the silent film musician, past and present. Tel: 020 7638 4141 www.barbican.org.uk **4 - 7 JUNE 2009**

The 11th RAI Festival Leeds Met University
Sponsored by the Royal Anthropological Institute of Great Britain & Ireland (RAI) the festival focusses on the passions of tourism, travel & movement Tel: 0113- 812 8541 www.raifilmfest.org.uk **1ST – 4TH JULY**

Showcomotion Young People's Film Festival Showroom Cinema, Sheffield
The country's fastest growing festival devoted to young people that includes screenings, competitions, guest speakers and even a children's media conference! www.showcomotion.org.uk **25TH JUNE – 9TH JULY**

Swansea Bay Film Festival Showroom Cinema, Sheffield
Showcasing the talents of international and homegrown film makers, directors writers and actors which has grown to be the largest film festival in the UK, by screenings. Tel: 07721 058 404 www.swanseafilmmfestival.com **MAY 30TH - JUNE 6TH**

Heart of England Film Festival Tamworth
Anything Cannes can do... Tamworth Cannes do better! An oddity of a festival that attracts high profile stars to both attend and screen upcoming films. www.amritsa.com **8TH – 13TH JUNE**

While we do our best to provide you with a comprehensive recommended list of festivals, we inevitably miss some cracking events, so to notify us of an upcoming film festival please simply contact us by email with your suggestions. info@thebigpicturemagazine.com

Film Index

So you've read about the films, now go watch 'em!

Casablanca (1942)
Dir. Michael Curtiz
Warner Bros. Pictures
◀ see page 5/6

The Shining (1980)
Dir. Stanley Kubrick
Warner Bros. Pictures
◀ see page 6/7

The Godfather Part 2 (1974)
Dir. rancis Ford Coppola
Paramount Pictures
◀ see page 8

Pulp Fiction (1994)
Dir. Quentin Tarantino
Miramax Films
◀ see page 8

Get Carter (1971)
Dir. Mike Hodges
MGM British Studios
◀ see page 9

Fargo (1996)
Dirs. Joel & Ethan Coen
Working Title Films
◀ see page 7

All About Eve (1950)
Dir. Joseph L. Mankiewicz
20th Century Fox
◀ see page 11

The General (1927)
Dir. Keaton / Bruckman
United Artists
◀ see page 12

Sweet and Lowdown (1999)
Dir. Woody Allen
Sweetland Films
◀ see page 13

Friday the 13th (1951)
Dir. Sean S. Cunningham
Paramount Pictures
◀ see page 11

Psycho (1960)
Dir. Alfred Hitchcock
Shamley Productions
◀ see page 19

The Jazz Singer (1927)
Dir. Alan Crosland
The Vitaphone Corporation
◀ see page 28

True to the Navy (1930)
Dir. Frank Tuttle
Paramount Pictures
◀ see page 29

Who Framed Roger Rabbit (1988)
Dir. Robert Zemeckis
Touchstone Pictures
◀ see page 30

Funeral in Berlin (1966)
Dir. Guy Hamilton
Paramount Pictures
◀ see page 32/33

The Lives of Others (2006)
Dir. Florian Henckel
Wiedemann & Berg Filmproduktion
◀ see page 34/35

Wings of Desire (1987)
Dir. Wim Webders
Road Movies Filmproduktion
◀ see page 36/37

The Wizard of Oz (1939)
Dir. Wim Webders
Road Movies Filmproduktion
◀ see page 38/39

Battleship Potemkin (1925)
Dir. Sergei Eisenstein
Goskino
◀ see page 42

Brazil (1982)
Dir. Terry Gilliam
Embassy International Pictures
◀ see page 43

The Untouchables (1987)
Dir. Brian DePalma
Paramount Pictures
◀ see page 43

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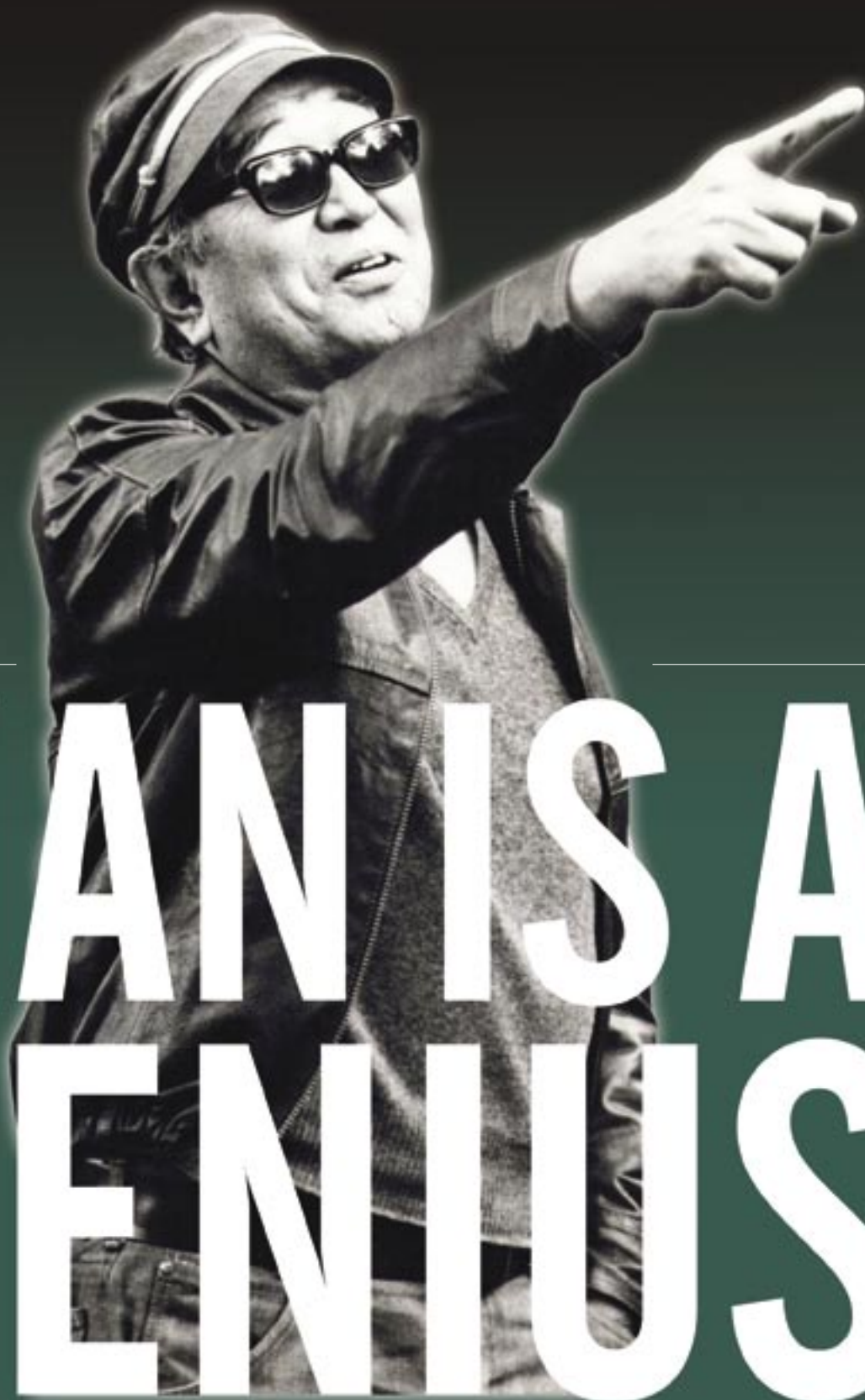
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...when he is dreaming. — *Akira Kurosawa*